

M1535
Sunday, Feb 16, 1969
Barn
Lunch

Mr. Nyland: So, what is the best time for me to play piano—or, have you ever considered the question of should I play: Does it interfere or does it help, or what is it that we do it for. Do we start after we finish eating and while you drink coffee? And then when you listen, will the coffee get cold? Is it better to have coffee first and then play a little? Do I play too long, too vehement? Whatever it is, it is difficult for me to know. Because I just go on and on and on, thinking it's all right. If you like it, it's okay with me; if you don't, also that is okay. At the same time, the reason for doing things is always connected with what is possible as the greatest benefit for everybody, and when one has a large Group it is difficult to know. What is right for one may not be right for someone else, and what is the general opinion—or rather, what is the general level.

You see, one starts to introduce in whatever meeting there might be—or, in whatever relationship there is in existence between people—one wants to have something that can be exchanged and communicated on a certain level, and you would like it to be understood. But, in order to have it understood you have to start with, almost you might call it, a 'foundation' of something that is at least recognized by all the parties concerned. And that we find, in unconscious existence, in the form of one's feeling. Because, it is not the words you say but it is the atmosphere created by that what you feel towards other people, and it establishes then, at that time a certain level and there is a possibility of communicating. If it were feeling alone, living by itself, we would have to learn the language. But in an unconscious state we never learn that language, because it is associated with the expressions of the physical body. And that what really becomes the difficulty for a person, is first to understand what is his state in which he is; and when he wants to relate to others, what can he use for that purpose. And the aim, of course,

is always that one has as much of a completeness of oneself which can be understood by the other person, and taking your own completeness also to them; so that there is a correspondence, if it were possible, in three centers. It very seldom happens that that takes place, because we are not attuned to it, we have no ability; we only have a certain form of expression which is definitely limited to the type we are, and sometimes that doesn't work out at all, and the adjustments are not sufficient even to over-bridge such difficulties.

When a person looks at himself and the way he is and he wishes, then, emotionally or feelingly to express himself, he always has to use something that belongs to the physical body—either it's the physical body itself, or sometimes it is talking and using the head. And the relationship that is then: As if one could see something welling up from one's heart, or even sometimes solar plexus, going up towards something that you wish to communicate in some form or other; and it reaches you might say your 'shoulders,' and at that time your arms become outstretched; and one points to the physical expression of the physical body, the other points to one's head. It is a strange picture, because it is not the ordinary head that is pointed to. It is a little bit of a side road; since what one is interested in is in the direction of one's feeling towards an emotion towards God—after all, it is a form of life that one wishes to express—and the danger is that one prematurely continues in the emotional state and then neglects all kind of contact with other people and also, in that particular process loses contact with oneself. Because the further you go up, the further you get away from your feet; and that is really a desire on the part of people—to leave the Earth as soon as they can—and that would be the up-going, vertical line which then goes through the head towards that what is the rest of the 'universe,' to use that big word.

The cross in a person is made up with that kind of a vertical line and the two side rails ... side lines which point to physical expressions. In order to understand this as a cross, there is a point in which one has to make a decision. That is where the two lines cross each other. That is the question—of where is, in oneself, this vital point. It is your throat, and it is at that place where a decision has to be made: Should I go in the direction of wishing to unite with that in a mystical sense would be the possibility of an emotional delivery of myself from the bondage of Earth and to be united with God and forget about Earth, or should I still attend to that what is a sideline stretching out either left or right from this particular point, without losing my emotional state.

It is very easy to lose oneself in emotion. It's very easy to continue and to wish and to forget about the obligations of life on Earth. It is really easy, because there is such an attraction in oneself to wish to do away with the conditions of Earth; because they are not very conducive and not helpful or sometimes deleterious, and sometimes you might have even a feeling that they don't belong to one; because why should one have a body when the ultimate end is to give up one's body. And in that sense one commits almost psychological suicide. Because one wishes actually to join in something, and at that point where I say a 'decision' has to be made one can go in three different ways. Which way will one go ... you see, if you go up you lose contact with the rest. If in a relationship you go up, you lose contact because they cannot follow you on that road. It is your own. It is your own road towards God, you would like them to follow but they cannot.

When you are in a Group, it is easy to create an atmosphere of emotion and to have a feeling expressed sometimes based on confidence and trust, sometimes on an experience which is communicated in a certain way for people that they feel that you are honest and that you are sincere about Work, but it is not everything that will then make a meeting a meeting. It should have something in it that is to be expressed by means of an intellectual formulation of some kind; but, not too much of it; so it is all the time this question: Having an emotional attitude, what is now the attitude that I should take, physically expressed. It can go in the direction of the physical body itself—and it can go into a kiss and the rest of it—and it is something that then, because of this binds you more and more to Earth. If it goes in the direction of formulation there is, fortunately, something in the mind that prevents you from it going further, because that what is in the mind is created in the mind and can stay there, and it has a limitation ... and there is a limitation to one's particular formulation. That is a good sign, because then it can be used in order to illustrate what is really one's feeling, and at the same time that what is feeling—and particularly the emotional kind—does not want to be used all the time to be put in a certain form.

One wishes to get away from Earth. One wishes to grow, and one has to have a second basis of growth. First it is your feet. It grows through the rest of your body during a period of a certain maturity which is reached, and then at the point where one is in one's throat as if one's heart is in one's throat, there is then a decision which has to be made: Which way will I go, and how much will I take of this emotional energy to be utilized in a formulation of a certain kind; one that will give me still the chance to grow further, and the other which, unfortunately, will

drag me down to Earth. If you remember a certain dance of the Dervishes, there is an outstretched arm left and right, but the hand points down and the other hand points up. This is the difference between the choosing of what kind of expression one should take. If the dervish starts to whirl, then there is a possibility that certain forms of energy will enter into his body through the arms and ... through the hand which is outstretched up, and then enters into his body and finds its effects. And the resultant—in the other arm going down to Earth as a person pays whatever is needed to Earth in order to free oneself—this is always the greatest difficulty: To know at what point should I stop and at what point should I go forward, and with what will I go forward and how much will I satisfy myself to put certain emotions in a certain form and let them go; and not to lose myself into all kinds of theories and beautiful words which ultimately, if I continue with that, will have no content whatsoever.

At the point of the throat one must know in one's heart what is needed: The presence of God, and together with that the explanations within one's own mind and the manifestations of one's body. These are the three things that are to be connected and united and that become, for a person who wants to Work, his Magnetic Center. Magnetic Center at the present time is very close to what you call your Conscience and which ... if you could define it you would say it is "near my heart"; but that what has to come, when it is being fed by the Hanbledzoin coming from the brain it will then meet Magnetic Center at that particular cross-point. That is the cross-road of your life. At that time maturity is finished. At that time judgment has to take the place, and then what is wisdom has to dictate to one what is the activity in which one wishes to be engaged: Still to pay that what is needed for Earth, constantly having in mind that God is calling in some form or other and constantly wishing to be in contact with that possibility of a higher form of life or Being; striving towards this, and only when one is free from Earth one is entitled to go further.

The mystics are right in one way, but when they come down to Earth they are not right at all. Because they don't belong here anywhere. Premature interest in esoteric knowledge is right only for those who wish to become an angel. But Man is Man, and the harmony is reached at the crossroads of his existence. Because at that point there is friction, and at that point such friction can be used. If one wishes to Work on oneself, this deciding—this constant having to face difficulties in life and not knowing exactly what to do—that is exactly where the friction is between your mind and between your heart, and the solution is at that point. If it develops, the

throat will become an open Chakra to receive deeper information, energy in some form or other from that what is the highest form of Being that one can conceive of and which, in one's ordinary life, one calls one's own God.

You will say "What has this to do with physical work here at the Barn." Everything. It is the state in which you are. It is the state in which you work physically. It is the state in which you return constantly when you give yourself a little chance to see: Where are you. Where are you keeping yourself. What is the level of your Being when you start out, how is it after fifteen minutes, what is the level still at the end of the day. It is the same: The beginning of a meeting is at a certain level, where is the level at the end. Why do things run down. Because I fall asleep. Why can we stay parallel to Earth without touching Earth; going out ... and I call it, now, your 'right arm' if that represents the direction of a formulation of a possibility of engaging your mind in this kind of activity; it will run parallel to Earth without touching it, but it will stay at a certain distance, being maintained by the constantly accepting force from Above towards you, until finally that line will go up.

That is the aim of one's life. That is the aim that should be reminded ... reminding you. It should be remembered when you are today in whatever activity you are engaged in, that you don't lose track of this form of inner life.

So, we can drink, if you wish. [toast]

[pause, small talk]

Mr. Nyland: In San Francisco, I remember this last time in playing a little bit ... because we have a piano there at Clara Street, I tried to explain how one should listen to music. I would like to say something now of what it is that you should listen to. Because I play every once in a while, and then you sit and you listen; and whatever the effect is, I do not know to what extent it is clear to you that it is not purely an emotional state, and that in music there is much more than just an emotional quality of a combination of sounds. But I hesitate a little bit of saying it, because it might sound as if it is a little bit too much intellectualizing about rates of vibration. And therefore, for those who do not want to put it in that kind of a form, they must not really listen—or, at least they should not criticize.

For me, it is something that is a combination of two: Of that what is an emotional quality as touch and petal—and the use of singing through, or helping—but also the question of one's mind, in which certain things have to be adjusted at the proper time and in the proper relationship

to each other, and that much of the music I try to play is based on overtones.

Overtones are in each note on the piano. It is a rate of vibration which is set by the key—whatever the note represents—and there are sixteen overtones that are struck at the same time, like a monochord when it is struck in a fundamental note will start to vibrate in different ways. And the relationship of each overtone towards the preceding one is a certain definite number; so that the first overtone for any kind of a tone is an octave higher, and from then on it becomes a quart ... or a quint and then a quart and then a little less than a third, and it goes up all the way, as high as it can go, as far as the sixteen notes actually can be heard individually.

Studies with a monochord will give you an idea of what is the relationship, and that it's based, then, on a 'Do' struck, and the next 'Do' being twice the number of vibrations. And we call that an 'octave' higher, and the relationship is pleasing to our ear. That is why Bach, in writing and in making this kind of a system in the Well-Tempered Klavier, simply used that as a basis of an octave; in relationships of one note with another, that the series as far as the C, for instance, is concerned—going up and the shifting of that what is 'Fa' towards the 'Sol' and becoming one-and-a-half note, and the 'Si-Do' becoming half a note—all that has a significance. So that all quints—that is, the fifth note, which is 'Sol' regarding the 'Do' where it came from—is in a definite relationship towards that what is the fundamental note as 'Do.'

But, one does not know these kind of things so easily; because the ear is adjusted at the present time to that what we have heard all the time; and it is mostly classical music in accordance with certain ways of what we call 'harmony' of a certain form, but we are used to that. In ordinary life we use the decimal system simply as a foundation for our measurement, and it is based on the figure 10, 1, and 0. But it does not mean that there are other forms of measurement also possible, in which 1 and 9 can be fundamental and then 18 would be equal to 20, and 27 would be equal to 30. And so, there are different ways of dividing space and time and vibration rates in accordance with a certain unit, and we become quite limited in the utilization of a unit that is based only on, you might say, a 'limited' idea of an octave.

The question of vibrations and hearing notes ... hearing sounds which belong to each other; that the overtones, when it reaches the 12th or the 13th becomes equal to the D which is right next to the C when that is struck, and that then from then on a new series starts belonging to the D, also with 16 overtones in it. And the complicated affair that is when a chord is struck and all these vibrations are put together, sometimes it becomes cacophonical and sometimes it's quite

harmonious.

This is what I want to explain. Because there is something in my mind, that every once in a while in striking certain notes I want to use the right hand and the left hand in combination with each other, and that sometimes the melody is in the right hand and it must be finished by the left hand in order to give it as if it were an answer started as a question in the right hand. And the left hand will then, in combination with that, produce the right kind of vibration for the answer of the question.

This you can hear, this you can also visualize, this you can know very definitely as something that becomes a structure. The second thing is that there are cacophonical notes together, and that the right hand and the left hand are not at all united in the form of ordinary *Wohltemperierte Klavier* or the classical combination of certain sounds which so-called 'belong' together. I am afraid that Hans Sachs would have a terrible time if he ever heard this kind of music, and it would be much worse than the notes he made for Beckmesser when he played on the lute in the *Meistersinger*—as you probably remember. So, I do not care very much about that. I do care about the maintenance of a certain emotional quality, and for that all the different ingredients that are available on the piano can be used in any kind of a combination so that the final sound ... or that what is produced is not hampered by the different rates of vibrations that are used in order to produce a chord.

This I would like you to listen. That is, the openness of your mind and not prejudiced, and simply to hear and let it enter into your mind as something that sounds like a vibration rate connected with another one; and that particularly when a certain note is struck and the overtones are there singing through the piano, that then at a certain time—dependent on the rhythm—another note is struck which is equal to the overtones and sends the overtone much, much further than otherwise with the original note would be possible for it. This is really the effect. These are things that come in one when one becomes more and more part of what one plays; so that it is not then the mind just dictating what the left hand should do. The left hand knows because of a certain level of Being which is established as a result of the right hand striking a note which is taking place within oneself and creates, then, a level of Being, *from which* level the left hand is directed to strike another note belonging to it.

This, I say, is a tremendously interesting possibility for anyone who wants to play music. But, for that one has to be completely free from the ordinary rules in accordance with classical

music. One has to be free quite definitely from what is called *bon ton* in music, and that what belongs in music ... and that is why sometimes it is extremely difficult for anyone who is so-called musically 'trained' in a certain what I call a 'narrow' direction, to consider even the sounds that are produced when I happen to play a little bit.

It is something that has a value because ultimately it is a form of life that is expressed in that way. I want to say it simply to give you a little background, not for any other reason. If you cannot understand it and if it has no meaning for you, for me it doesn't matter at all. Because it is my life that I play, and for that I have that relationship towards it, and for me it has that kind of a value.

If you can use it in order to listen quietly ... I have said so many times how you should try to Drain yourself, how you should be really receptive, how you should take your thoughts out of your mind and let them go down into the drain. Let them flow out. Let them flow out through your feet and through your fingers. Let your feeling simply be diminished so that your heart becomes open to receive something of an emotional quality. And, totally—your body—relaxed muscles. Do not have any kind of a tension in the muscles which prevents a muscle even to be open enough to receive rates of vibration when they happen to be outside, almost I would say 'knocking on the door' of its physical existence—wishing to be let in—and the body wishing to correspond and start to vibrate in the same rate of vibration as that what is produced outside of the body. It might help you really to see yourself much more complete, and I think it could give you a depth of an understanding within your life.

Thank God that Bach was an interesting, marvelous person. At the same time, in the sense of life he was also limited. For me, the limitations only exist in the mind. That what is without any limitation is what is one's feeling, particularly when it goes over into an emotional state; and that that what reminds a person for wishing to grow, is to see to what extent his emotion can touch that what is the highest in the highest outside of him and within himself. That is the road for further understanding because it will lead, through fusion, of Man becoming nothing—timid, humiliated sometimes, that what he actually is: a nonentity—in order to make room for that what he should become as a Harmonious Man striving, constantly, towards the wish to understand the laws of the universe and his relationship towards His Endlessness.

So by this time your coffee is cold anyhow, and I may... [tape runs off]

End of tape